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- 6 Abrahams: Mine Boy
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- 8 Reed and Wake: A Book of African Verse
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- 21 Munonye: The Only Son
- 22 Peters: The Second Round
- 23 Beier: The Origin of Life and Death
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- 25 Amadi: The Concubine
- 26 Nwapa: Efuru
- 27 Selomey: The Narrow Path
- 28 Short East African Plays
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- 32 Ajuke: Kinsman and Foreman
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- 36 Ngugi: A Grain of Wheat
- 37 Peters: Satellites
- 38 Odiga: Not yet Uhuru
- 39 Oyono: The Old Man and the Medal
- 40 Konadi: A Woman in Her Prime
- 41 Djolito: The Strange Man
- 42 Messages: Poems from Ghana
- 43 Armah: The Beautiful Ones Are Not Yet Born
- 44 Amadi: The Great Fonda
- 45 Munonye: Obi
- 46 Brutus: Letters to Martha
- 47 Salli: The Wedding of Zeln
- 48 Gbadamosi and Beier: Not Even God is Ripe Enough
- 49 Nkrumah: Neo-Colonialism
- 50 Clark: America, their America
- 51 Ngugi: The Black Hermit
- 52 Sellsie: The Aferata
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- 54 Scrumags: Return to the Shadows
- 55 Konadi: Ordained by the Oracle
- 56 Nwapa: Idu
- 57 Dipoko: Becunse of Women
- 58 Beier: Political Spider
- 59 Asare: Rebel
- 60 Honwana: We killed Many Dog
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- 68 Okara: The Voice
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- 87 Dadié: Climbié
- 88 Bell: The Poor Christ of Bomba
- 89 Maddy: Obasal and Other Plays
- 90 Iyong: Frantz Fanon's Unsettled Ribs
- 91 Nzekwu: Blade Among the Boys
- 92 Oummane: The Maney Order
- 93 Knappert: A Choice of Flowers
- 94 Munonye: Oil Man of Obange
- 95 Ibrshim: The Smell of It
- 96 Poems from East Africa
- 97 Mazuli: The Trial of Christopher Okigbo
- 98 Mulaish: The Tongue of the Dumb
- 99 Oulougant: Bound to Violence
- 100 Achebe: Girls at War



M. Rémy sets out a most purposefully to blur the literary and historical. Fiction, biography, history, personal memoir—the book contains elements of all of these and of others besides.

To begin with, much is made of one very real, and very, interesting, person, Victor Segalen, and, too, writer and explorer, who died in his early forties in 1919. Segalen wrote a novel with this novel as background, called *Revue d'Europe*, numerous extracts from this novel are given, if that is not too neat a word; i.e., Rémy's book.

Segalen's explorations in the hinterland of China are also brought in, paralleled by another non-imaginary Chinese journey carried out in the 1930s, though this time the participants are given fictitious names: M. Rémy is presumably working to some system which orders this mingling of real and imaginary. I isn't, however, easy to see what exactly this system is.

China's Cultural Revolution, a de-

Andres also had a deep interest in, and predilection for, Southern Europe. He spent many years (including his retirement) in Italy and set several of his novels in the Mediterranean region. *Die Versuchung des Synetos*, his last work, combines a favourite theme with a preferred location: the hero, Synetos, is a bishop whose diocese covers the Mediterranean littoral of Libya. The period of the novel is

Die Versuchung der drei Jünger  
a roman à trois, with a  
particularly original theme.  
This glimpse into a roman  
world is not without fasci-  
nating details for the reader  
and readers who can follow  
the author's over-luxuriant  
and the longwinded interpen-  
etration of the many inci-  
dental duties.

own Bek, apart from being a considerable repown; and Karla's attraction to her is sufficiently strong to survive the sight of her delivering unerring kicks to the crotch. He joins the group and goes an initiation which all but

come their nervousness and hostility, and in due course, his long hair, specially cut as a concession, finally jumps most satisfactorily on the glass in the oaklin at his wedding.

Apart from retaining these unexceptional events, Thomas McMenomin seems to want to celebrate young

**Sarah's freedom:**  
The rabbi is grieved by it. He cannot think about it long enough to understand it because it frightens him with its possibilities. . . . For it says to him late in the night, "Rabbi Schultz. There are other ways. Ways different from yours. And listen, baby. They're just as good."

# Heinemann

...and the fact that the *Journal* is a journal of the American Psychological Association, the largest and most influential organization in the field of psychology, adds to the journal's prestige and makes it a must-read for all psychologists.



## Mixture of mixtures

But perhaps it is ungrateful to list the errors made by an amateur student of the period. We should thank Professor Knepler for reminding us of Houssaye, Houssaye's encounters with Sainte-Beuve and Mme Récamier, his audience with Talleyrand, his account of George Sand's social life, his lunch with the gigantic Balzac. One is tempted to wonder if it matters that a touch of fiction heightens the narrative from time to time; much of *Les Confessions* is history, but much may simply be the spirit of history, what Victor Hugo called "la vérité historique dévée".

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I do not think that the suggestions made here provide the only solution to the problem; but they are worth pondering. Of course there may not be a problem (it's all a matter of some years being better than others); but I suspect there is—enough of a problem at all events for it to be discussed by the Faculty on a matter of some moment.







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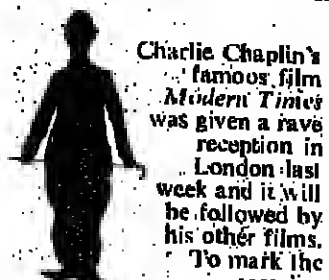
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**BODLEY HEAD**

# TLS

71st Year 25 February 1972 No. 1052

## Commentary

The article on page 223 by Alan Ryan, in which he inspects, as a moral philosopher, some of the arguments popularly deployed for and against the official control of pornography, ends the series which we have called "The Abuses of Literacy". The seven articles printed were intended to rationalize and diversify the inextinguishable quarrel over pornography, and to insist if possible out of the ruins into which it habitually sinks: they were not intended to provide some healing prescription. Mr Ryan's own conclusion, sustained by references to what most of us would trust was the most hallowed and orthodox tradition of British moral philosophy, is that the censorship of "obscene" material is ineffectual for unless harm can be established as following from its loss.

If there is a difficulty in espousing this agreeably deflationary line, it comes from the fact that by no means all of those who lobby for the restriction of pornography share this scepticism toward its effects. Some who have clamoured for controls in the belief or pretence that pornography can be good for us. In their zeal to slump on taboos which, one suspects, may operate more potently in themselves than in society at large, they have gratefully commandeered statistics from Denmark which implied that the ending of censorship in that country brought with it instant opportunities for sublimation for local sex criminals who, up until that moment, had been forced to break their fantasies on flesh-and-blood victims.

These utras are maintaining, in short, that pornography does alter people's behaviour in ways open to

statistical corroboration, by snaking up in private unpleasant desires that would otherwise be realized in public. Looked at like this, the free circulation of pornography is positively therapeutic and should not be withheld from us a moment longer. What is not apparent, though, is why pornography should be granted the untoward virtue of provoking only good and never harm. It may be easier to stop people doing something anti-social by such blunt distractions than it is to start them doing it, but it is a clumsy way of justifying the abolition of censorship of material thought notions by many to cite the proven power of the printed word.

If we accept, moreover, that a justly sadistic read may keep a rapist off the streets, this sets up a further question about the cathartic powers of literature in general. If we can purge ourselves of the wish to do harm by identification with some uninhibited hero of a fiction, the same argument presumably holds for conjuring away such desires as we feel to do good. Many a noble deed, in fact, may have been frustrated by a browse through some uplifting hagiography.

But it is reasonable to stop short of the missionary belief that pornography is an instrument of social welfare, and to stick instead with the view that it does neither harm nor good. This is a liberal attitude, and also a very pessimistic one, because it implies the impotence of literature in general to influence the way we live. Literature is surely a continuum, with pornography down one end and moral tracts at the other, and it is hard to believe that somewhere between these extremes a natural break occurs, on one side of which lie the books that can change our behaviour while on the other side they cannot.

Some weeks ago Heinrich Böll published a passionate article in the weekly *Der Spiegel*, attacking the Springer daily *Welt Zeitung* for a piece of inflammatory journalism implacable without any evidence—the so-called "Bänder-Meinhol hand" of urban graffiti in a bank-rail in which a policeman was shot. Herr Böll said *Welt's* outburst as "no longer just crypto-fascist, no longer just fascist, this is naked fascism, agitation, lies, filth." Strong language, indeed, from one of the Federal Republic's most respectable

and politically moderate writers. Herr Böll's justifiable anger about this latest example of "trial by newspaper" (another victim of irresponsible editorializing) was Rudi Dutschke, who nearly lost his life as a result of his no way meant as a defence of the Bänder-Meinhol group or their methods. He describes their armed struggle against capitalism as a "senseless war" but to lay bare yet again the manipulative power of the press in Germany.

While winning Herr Böll some perhaps unexpected friends on the left, his article unleashed hysterical reactions from the right: people like Böll were more dangerous than those who had paved the way for Nazism, said one well-known commentator; another called him a "salon anarchist"; while the best-selling novelist Hans Habe demanded his resignation as President of PEN. Distasteful as these and many other personal attacks are, the most sinister aspect of the affair is the right-wing press's backing of the "crucial intelligent" to which, presumably, Herr Böll has now been elevated with activists committed to political violence: a favourite tactic in the days of the silent movement. One wonders what political capital they will make out of President Böll's recent visit to East Berlin, to meet his East German opposite number.

Those suspecting a reactionary conspiracy (timed to coincide with debates over Ostpolitik) will not be reassured by a letter which we received last weekend from the documentary dramatist Heiner Kipphardt, which is very relevant in the matter of Heinrich Böll. Herr Kipphardt has asked us to publish a "Demand for Solidarity" regarding the harassment of the West Berlin publisher Klaus Wagenbach. The protest is against the seizure by the police of two of the RAI or Red Army Faction, whose theoretician Horst Mahler is a leading member of the Bänder-Meinhol group, and a "red diary" for school children and apprentices (as we reported in Commentary on December 3 last year). The text of the statement reads:

We wish to warn the general public against tolerating these cases of political censorship. We draw attention to the shamelessly cynical treatment of the facts by the German and foreign press. We maintain that the confiscation of the second book was the consequence of a thoroughgoing campaign of denunciation by the Springer press.

## Edward Johnston, 1872-1944

FROM OUR CORRESPONDENT

"Edward Johnston, master calligrapher" was the title of the exhibition put on recently at the Royal College of Art, to mark the centenary of Johnston's birth. The title is entirely accurate: his own penmanship had the complete mastery that comes from absolute certainty and fluency, diverse without being mannered, controlled without being pedantic; equally, he was, directly or indirectly, the master and teacher of all the distinguished scribes of this century, here and abroad. But his influence stems from something more than the competence of his craftsmanship or his capacity as a teacher. He had a vision of the right way to form letters, variously expressed in the minute attention he gave to incidental details like preparing parchment, in the infinite care and thought, stretching to long procrastination, which preceded the act of writing, and in the sense of high purpose which he believed it involved. It is this vision which won him the devotion of scribes and letter-engravers from Eric Gill to the present day, and it is one of the major triumphs of this small but well-balanced exhibition that the vision emerges in it, clear to see.

Johnston was twenty-five before he found his métier, and began to study the manuscripts on show in the British Museum; and to model his hand on what he saw. It was only the next year, 1898, when W. R. Lethaby, to whom design in all crafts in this country owes so much for the encouragement he gave it, asked him to teach lettering at the LCC Central School

of Arts and Crafts. So began the renaissance of fine lettering in this country. Despite his own lack of formal training, Johnston seems to have acquired his mastery, with its scribe and teacher, very quickly, if not without great pains and long practice. The little half-uncial manuscript of the Holy Communion Service of 1900 now at the Victoria and Albert Museum (shown in the exhibition) has an uncomplicated clarity which makes it hard to believe it was only three years before that Johnston had begun to write.

But from then on his talent can be seen growing, in the few formal books that he finished—was there ever a more graceful italic than that in the copy of Bacon's "Of Gardens" that he wrote for Huxley Ricardo in 1910-11, or better (if quite different) than the two upright Romans in the two little books of his own verse that he gave his wife in 1913 and 1918? It can also be seen in his letters, careful in detail, in which he tried to describe his vision, so clear and yet so difficult to put into words; it can be seen in his books, articles and printed sheets, especially the famous *Writing and Illuminating and Lettering*; the astonishing and sympathetic to the manuscript of a fifteenth-century English court hand in a Chaucer manuscript; above all, it can be seen in the carefully constructed devices, from the beautiful perpetual calendar, to the children's blocks and boxes, which he made for his own or his

We regard as particularly fine which, in the words of the artist, "the artist's intellects continue to evolve, evolving time."

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The signatories of the manifesto include: Roland Barthes, Jean Baudrillard, Pierre Boulez, Derrida, Marguerite Duras, Dutschke, Hans Magnus Enzensberger, Erich Fried, Peter Rolf, Huchthausen, Reinhold, Herberich, Jean-Paul, and Philippe Sollers—see alliance between French and German New Left.

It will be recalled that of years ago twenty-five French publishers got together to publish Carlos Margolin's *Pour la libération de l'écriture* (to be seen at the German will respect a similar act of solidarity they do and some have shown willing, they will be a familiar ideological pa-mentary" interested for his writings, the RAI manifesto, compromisingly committed violent overthrow of all institutions in the Federal Republic today, which, after all, is the bulk of the publishing trade.

Edward Johnston was responsible for the revival of the art and craft of calligraphy in our time. His book *Writing and Illuminating and Lettering*, first published in 1906 and now in a revised edition, is considered by many the bible of the calligrapher. Except for a few letters written in 1913 and published in *The Typist*, nothing more by him appeared in print. His admirers have worked for years on a second edition of the book, but the manuscript was not published at the time of his death in 1944. His followers have eagerly awaited the publication of this masterpiece.

At last Edward Johnston's posthumous papers are in print. Edited by Heather Child, *Edward Johnston and Other Papers* contains much of the fascinating work of his followers. It is a volume, with rich ore, but it is the refining that the author intended to give it. The gold deposits

are there but, compared with his first book, *Formal Penmanship* does not have the easy continuity of Johnston's finished writing. Anything written by the master calligrapher would be welcome, but this book is worth the waiting.

Heather Child's editing is masterful and shows understanding and insight. Joan Miskin has rewritten and redrawn Johnston's figures, and her work is of the highest quality. The diagrams in Johnston's manuscript were done in pencil and blue ink, when he had to work in bed with a drawing-board propped on his knees. (He was ill during much of his later life.) The material could not be reproduced for the text. However, twenty-four plates in black and white half tone and one in colour, reproducing manuscript pages and broadsides, put Johnston's own hand into the book. Priscilla Johnston's foreword gives perspective to the volume.

Johnston's intention in writing *Formal Penmanship* was to make "a more explicit statement" on the art of calligraphy, that is, more explicit than the generalities of his *Writing and Illuminating and Lettering*. He thought that "although scribes were working with skill and facility they were sometimes unaware of even-tuals". In his preface to his first book,

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ABCDEFGHIJKLMN O P Q R S T U V W X Y Z Skeltons.  
PEN: ABCDHIJLMOR  
abcdefghijklmnopqrstuvwxyz "roman" small letter skeletons.  
pen-abcdefghijklmnopqrstuvwxyz  
xyz "rom" foundational hañ  
pen-abcdefghijklmnopqrstuvwxyz  
abcdefghijklmnopqrstuvwxyz italic skeletons  
pen-abcdefghijklmnopqrstuvwxyz

Skeletons of the current standard forms and a suggested pen standard (in oblique and writing). Note: The natural pen strokes and strokes are here used for terminals or serifs.

## The art of manuscript

Edward Johnston was responsible for the revival of the art and craft of calligraphy in our time. His book *Writing and Illuminating and Lettering*, first published in 1906 and now in a revised edition, is considered by many the bible of the calligrapher. Except for a few letters written in 1913 and published in *The Typist*, nothing more by him appeared in print. His admirers have worked for years on a second edition of the book, but the manuscript was not published at the time of his death in 1944. His followers have eagerly awaited the publication of this masterpiece.

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and heart of Langes and bring one into a good tradition."

When the reader first looks at the sections on the broad pen and its operation, he might feel impatient at the detailed analyses. It seems obvious and hence unnecessary. But experienced teachers know that the apparently obvious provides probably the greatest block in teaching the letter arts. The student is already so familiar with the alphabet and its uses that he takes letters for granted. To break through the student's superficial understanding to make him see, is usually difficult. And here is evidence of Johnston's genius. He always suspects the superficial view. Throughout his life he was able to maintain a freshness of attitude, an open awareness of more precise levels of understanding.

Historically, *gammus*, *gammus*, the old Scottish word *gammus*, and *spell*—all have their roots in letters and the art of writing. Johnston felt something of this awe and mystery, and his examination of writing saved him from the dullness of the tiresomely familiar and "the rut of indifference". His discoveries should help scribes put more vitality into their work and it should help the teachers. This is not to suggest that Johnston indulges in romantic mysticism. Like the atomic physicist, Johnston was curious about the unknown and digs to find answers as factual as shoe laces. Johnston may talk at times like a mystic, but his E-MC<sup>2</sup> is as factual as a railway timetable. Johnston's way was similar.

It is difficult to provide examples of his exploration of fundamentals without reproducing his pen-written figures which illustrate his discussion. Let these serve as examples: he writes three foundational hand o's, one three pen-widths in height, another at four, and the third at five pen-widths in height. The shortest o is much wider in proportion to its height than are the others. The counter (the white paper inside the o) is less pointed as the o is increased in height, and a change in height of half one pen-width increases the size of the counter greatly. He shows how a "change in weight in the writing in any formal manuscript is necessarily accompanied by a change in the shapes of all the letters". Another observation: "the heavier the writing the more it is dominated by the pen". In his later years, Johnston considered sharpness in formal writing to be important: "sharpness is the first essential virtue in formal penmanship". Not only must the edge of the formal pen be sharp, but also its two corners. And in writing, equal pressure must be given the two corners.

Johnston would have the beginner write for a short time with double pencils—two pencils held together. He considers them "an excellent tool for demonstrating the natural effect of the broad nib".

At first the real nib is more difficult to handle truly, and the pen itself is unskillful use, blurring and concealing the true shapes—it is apt to confuse him to the right and wrong pen effects, and yet to flatter him with its glamour.

Nine pages are devoted to "twin point" writing. Johnston's discussion elaborates on "the ideal action of the formal pen", which naturally produces "the fundamental qualities: sharpness, unity, freedom". Much of the information in *Formal Penmanship* is organized by a discussion of a sort of three-pronged probe, which he found effective in solving many problems. He calls it "the three writing factors": "weight" (pen-scale), "stress" (pen angle), and "letter form" (the pattern of particular alphabets). Johnston's use of this probe is probably the most illuminating, most helpful aspect of *Formal Penmanship*.

If it is not too presumptuous to find fault with Johnston's two great books, it might be noted that in both volumes he omits showing the sequence and direction of stroke pattern for minuscules, minuscules, and figures. On page 120 he presents a figure which is a table of the seven constant features which distinguish manuscripts. Three of these seven: "pen stroke constants"—"Number of strokes, Order of strokes, and Pen-direction in strokes"—are presented, but only the foundational

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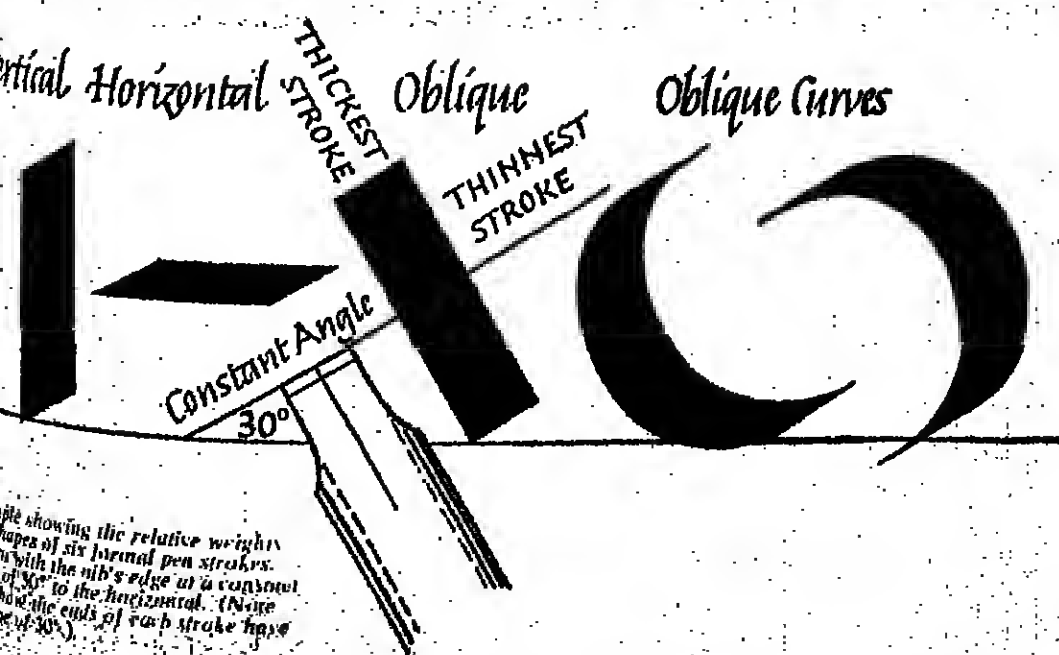
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having the habit as such, neither of them profits very much. Both might well wish they did not have these tastes. One crucial difference, however, ought to be insisted on pretty firmly. The cigarette smoker would run the risk of illness and untidiness whether or not he and those around him approved of the habit of smoking or not; the miseries of the person whose sexual satisfactions demand pornographic outlets depend entirely on the attitudes of himself and his society. If we were more tolerant of smoking, it would save not a lung; if we were more universally tolerant of sexual diversity, it might well save a good many miseries.

On the assumption that Lord Longford's surveys will confirm that the misery he deplors is indeed caused, there are two ways in which either legal intervention or the encouragement of social pressure might be justified. The first is by a straightforward appeal to paternalism, the second would be to invoke the active support of those most affected. Paternalist measures raise awkward problems for a democracy; we are not particularly happy invoking them against children much beyond the age of fourteen or fifteen, and in matters like this there is no obvious way to decide which of us can be supposed to have so little idea of our own interests that we must be regarded as children for legal and moral purposes. Equally, there will be a certain resistance to suggestions that any particular group of persons can safely be placed *in loco parentis*. But none of this rules out the possibility that the "victims" might themselves choose to have their wishes frustra-

ted for the sake of their own greater long-run happiness. The man who knows that after three pints of beer he is likely to assault a policeman will tell his friends to drag him away rather than let him get into trouble; and it is not in the least inconceivable that cigarette smokers might vote for the suppression of the tobacco trade. It would be a persuasive piece of evidence for the value of Lord Longford's survey into the clientele of the pornographers if he could contrive a referendum to see whether they would support him in an effort to suppress their supplies.

All such attempts at suppression are, of course, aimed much more fiercely at the seller than at the purchaser, but it is easy to see why this should be so, even on the most coolly utilitarian view. If the seller is depriving goods which turn the purchaser, we obviously find this surprising, since purchasers commonly do not buy what they know they will dislike the effects of. Hence the fear that *The Little Red Schoolbook* might incite children to do things they would regret. Thus, our doubts about the seller stem very largely from the fact that the seller must have an interest in disguising from the buyer the true effects of what he is buying. Again, any utilitarian is likely to find the tobacco trade a more obvious candidate for repression and for legal control than he is the pornography trade. Certainly, Lord Longford's views at most suggest that we should adopt precautions like these we apply to cigarettes and alcohol. Indeed, the example of the alcohol trade suggests very strongly the advantages of allowing a public and therefore controllable business to be

carried on wherever possible—how- ever, how little incentive to believe like responsible tax-paying citizens, but the British brewer has in years been renowned as a pillar of society. And recent efforts of some conservative lawyers to invest some new offences in the obscenity line, and to erode the privacy of such organizations as cinema clubs, are misguided for precisely this reason.

### The value of guilt

But all this leaves me final puzzle. Given that the "damage" to which we are objecting is the unhappiness of the pornographers' clients; given, too, that this unhappiness stems from their sharing the common view of their tastes as "disgusting", or "filthy" and "lewd" as the lawyers seem to prefer, the question still arises of whether we really need this non-utilitarian consensus. If we do, then it looks as if the misery to which Lord Longford takes exception is the inevitable price of social life in any shape or form; the miseries of those who cannot fit their sexual tastes within the taboos of their society are the distressing price we pay for social and individual health. Lord Devlin suggests something along these lines when he says "the bondage is part of the price of society, and mankind, which needs society, must pay its price". And the drift of Mrs. Douglas's *Purity and Danger* as well as her *Natural Symbols* is precisely to suggest that these pre-rational, pre-utilitarian taboos symbolize for us important aspects of our social attachments; shame, guilt, and embarrassment are the devices by which

we are secured to the social group. Without these attachments to the standards of the social group we should not have that conception of our own selves, our own wishes, hopes, and fears on which our sanity depends. The unhappiness which pornography both alleviates and exacerbates is on this kind of view an unhappiness stemming from our uncertain attachments to our social world; to allow people to gratify their abhorred desires is not to repair the breaches in the social fabric but to worsen them. And, in all this, the suggestion is always that we cannot do without those elements in our moral vocabulary which, I claimed, philosophers have generally neglected.

Yet, here too, we are quickly thrust into asking utilitarian and utilitarian questions. Is it true that we cannot survive without these taboos? How impressive is the evidence? Certainly it is impressive that tribal societies possess ways of preserving the mental health of their members which are often more effective than anything which we possess. But, it scarcely follows that a pluralist, secular, economically advanced society will do well to get itself into the frame of mind of the Dinka or whenever. Nor is it particularly plausible to suppose that these taboos themselves have no utilitarian content; our fear of the sexual non-conformist is certainly based on the fear that he will fail to fulfil our expectations in serious matters. But why should we think this—and why, if we do, should we be protected from evidence showing that which many respectable persons conceal their unapproved sexual tastes surely shows that the connection between these social obligations and an attachment to the going taboos is slight enough. Lord Longford—indeed Mr. Justice Argyle too—has gone on record with the claim that the pornographers' clients are mentally ill. Aside from any general scepticism about the concept of mental illness, we have surely learnt from writers like Erving Goffman that much of our ascription of mental illness amounts to saying that the patient can no longer keep up ordinary social intercourse and here that assumption seems false.

But this is a rich and unexplored empirical field: how much or how little attachment to the social group we are secure to the social group. Without these attachments to the standards of the social group we should not have that conception of our own selves, our own wishes, hopes, and fears on which our sanity depends. The unhappiness which pornography both alleviates and exacerbates is on this kind of view an unhappiness stemming from our uncertain attachments to our social world; to allow people to gratify their abhorred desires is not to repair the breaches in the social fabric but to worsen them. And, in all this, the suggestion is always that we cannot do without those elements in our moral vocabulary which, I claimed, philosophers have generally neglected.

## Man and boy

J. Z. EGLINTON:  
Greek Love  
504pp. Spemman. £13.

Paedophilia, as we know, has long enjoyed more than an historical interest for many high-minded Englishmen, and for that matter, for the not-so-high-minded as well. The public school tradition, the apologetics—at their different levels of persuasion—of such writers as Walter Pater, John Addington Symonds and Edward Carpenter, have accustomed us to the idealized, romanticized accounts of social phenomena which are independent of the ways the subjects studied accomplished those phenomena.

These accounts are taken to be revelations of the real, underlying patterns of social life; instead of recognizing that this account is merely one amongst a plurality of possible accounts, the observer comes to equate his own ideals with the phenomena themselves. He accords a privileged status to his own account. Mr. Taylor tries to surmount this problem by arguing for a reinstatement in sociological description of man as a "subject" rather than the "object" which positivism has made of him. However, when taken to its logical conclusion, as in the work of authors such as Harold Garfinkel and Aaron Cicourel in their development of a sociology of everyday life, such a reinstatement of the "subject" requires an abandonment of the constructive positivist analysis recommended by Mr. Taylor and the abandonment of radically different the work of sociologists such as David Sudnow, Egon Bittner, Aaron Cicourel, Peter Maletzky, and Alan Blum exemplifies some of the possibilities of a phenomenology of deviance; their work also illustrates the necessity of abandoning positivism to come to terms with the problems posed by language and meaning. The marriage proposed by Mr. Taylor cannot be arranged.

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RELIGION

## World-fleeing and world-seeking

EPH. P. WHELAN:  
Spirituality of Friedrich von Schlegel. £3.75.

Whelan's well-organized study of what David Knowles has called as "the great landscape of Hegel's thought" is simply a study in quotations. Some idea of Hegel's approach to his subject is gathered from a footnote to Teilhard de Chardin is strikingly illuminating, but inadequate, comparison. "The simple demand of each of us is to be human. Since we have no doubt about this, we have no doubt about the unhappiness; but it is to claim that the rational person is a more complex creature than he thought, and together to abandon the mindless moral code which too much social espoused."

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Teilhard, and it does not always lighten the task of understanding Hegel. In the absence of criticism and critical analysis, von Hegel's highly personal style leaves him, at a number of points, opaque. He remains what he so often seemed to be in the past: old man out, a metaphysical mustard in solitary flight at dusk in the company of Minerva's owls.

Few writers have been more conscious of an almost personal sense of tradition: "Behind every saint, stands another saint." The links with the past in von Hegel's life are well known. There was Hegel, and there was Heidegger; and there was above all Fénélon. Von Hegel's achievement was considerable; but it needs to be seen from two sides, so that what derived from the past and what he offered to the future are simultaneously visible. The figures of Fénélon and Teilhard, so different in almost every respect, throw his distinctive features into high relief.

There are a number of traits in common between Teilhard and von Hegel, quite irrespective of the fact that they lived in the same period—von Hegel during the "terrible years" of the Modernist controversy; Teilhard during its aftermath, a period of quietude and calm. Both men were mystics, scholar-mystics, for whom science, history, and eva-

luation, rather than nature, poetry and art, served as sounding boards for their mysticism. Their spirituality tends at all times to assume the form of a well-worn, coloured by the philosophies current in their day. A closer kinship reveals itself in the way in which their thought unfolds uninterrupted from certain early intuitions and experiences. They are not "twice born"; their lives are not marked by any upheaval, their thought does not undergo a revolution. They evolve naturally and organically, and the spiritual life as they experienced and presented it is an unending progressive metamorphosis. Their emblem is the butterfly, not the phoenix. The word conversion does not occur in the index, because it is irrelevant.

Von Hegel's admiration for Fénélon goes back at least to the time when he was working on *The Mystical Element in Religion* (1894-1908); and the claim he makes for him is as precise as it is arresting. "The future of religion," he says of Fénélon's teaching, "even already its propagation in our poor old world, lies in it," doubtless referring to Fénélon's defence of mystical spirituality, and more specifically to the classical form in which he expressed the double-movement of the religious life, simultaneously "world-fleeing" and "world-seeking"—to use von Hegel's terms. He

could lead on to pure love and contemplation. They might almost be described as complementary.

In a concluding chapter, Fr. Whelan briefly notes von Hegel's limitations. Among these he includes von Hegel's conventional inclusion of art among the secular pursuits of man and the fact that he offers no considered appreciation of the "purely aesthetic"; and even "more serious", the narrowness of his social and political consciousness. But there is no analysis of his treatment of the moral life or of the fact that the moral argument, as it is found in two writers von Hegel admired, Hume and Kierkegaard, seems to have left him cold. Would he have reacted differently to Bergson's *L'Évolution créatrice*? It is true that Fr. Whelan is not directly concerned with von Hegel's philosophy of religion, but with his spirituality. But in the long run it seems hardly possible to draw the line so fast, and in such a way that only his defective social and political vision materially effects the final judgment on his achievement.

Even when he was under a cloud, von Hegel always spoke with authority, but his authority has never become effective or palpable as an influence. He has his adepts, but there is little sign of his work being carried further. This is possibly because he has almost invariably been defended or used instead of criticized. Fr. Whelan's book is, from this point of view, introductory, a sort of synthesis of von Hegel's teaching. It comes with the blessing of a foreword by Bishop Butler and the approval of E. L. Mascall and Professor Knowles. No one would think of calling the distinguished clerical *claque* organized by the publishers superfluous; but it may be hoped that it will be unnecessary: von Hegel's work has waited long enough for its Open Sesame.

But it will be built not on odd verses of the Bible but on the recognition that the two are different kinds of religion.

Judaism is a way of life for a whole natural community, for a people, a state; Christianity is a church of those "called out" from the natural community. As a preliminary to the creation of a new eccumenical relationship with Judaism, the Jewish attitude to Jesus of Nazareth is irrelevant. It is the nature of Sinai which is significant. This is a hard saying. But it is a test case for Christian ecumenism: is the attitude to other religions to be based on their essential nature, or the Christian view of them and vice versa?

rejoice modern photographs of such places as the wilderness of Sinai or the Via Egnatia. The black-and-white illustrations vary in size from whole-page reproductions to insertions into the text of only a single square inch (these are mostly of coins and seals). There is hardly a page without something, be it some well-known archaeological piece like the Mesha stele or the seven-branched candelabrum or the Arch of Titus, or some less familiar engraving such as Doré's "Death of Samsón" or the High Priest arrayed in his liturgical garments "after the description of Josephus" (German, eighteenth century). There is also a liberal supply of maps.

No doubt a great deal of this illustrative matter is of only marginal interest, and some of it may be thought totally irrelevant; the eleventh-century ac nude torso of a woman from Nineveh, for instance, which appears on page 372 of the Old Testament volume, has a very tenuous connection indeed with Amnon's rape of Tamar, which it is supposed to illustrate.

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## an ecumenical test case

LOVSKY:  
Déchirure de l'Alsace  
Paris: Calmann-Lévy. 22fr.

contemporary interpenetration of cultures inevitably challenges the traditional exclusiveness of almost all religions. If we are neither to deny them all as hallucinations nor to proclaim them all as equally valid paths to the same ultimate truth, it will take a great deal of study and examination of traditional religions to evolve a new path in ecumenical dialogue. The relationship between Judaism and Christianity, their common origin in the Jewish religious tradition of the land of Israel, obviously occupy a special place in such a quest.

Lovsky would like to see a new filling what is now a "wound" in the body of the Christian Church. This involves Christendom. A similar line of thought could presumably be applied to the most recent of the religious which have seen no incorporation into the Christian Church. It is not, however, the case of the religion of Jesus and the Jews of the life of Jesus which returned to the life of the Church in the year 1054, and the persecution and degradation which were not without responsibility for the Holocaust.

Lovsky accepts the permanence of Judaism, and rejects the idea that the Jews should just become "Gentile Israel". But that leaves many questions unresolved. This is at least a book he has written on the subject and the most detailed survey, with its continuing references to the Bible and the Talmud, is for both Continental Protestants and official Roman Catholics. The book is a sensitive and detailed survey of a subject which has been so long neglected and claims that throughout the history of the Jewish people, the Jews have been a "people of the promise", and the divine promises of God are still valid for the Jewish people. The doctrine of the "Remnant" is scrutinized, and the promises of Restoration to the Jewish people are examined in the light of the missionary activities of the Christian Church. The book is a sensitive and detailed survey of a subject which has been so long neglected and claims that throughout the history of the Jewish people, the Jews have been a "people of the promise", and the divine promises of God are still valid for the Jewish people.

Whatever the merits of Lovsky's enthusiastic defence of the Jewish people, it is at least an abundance of material for the reader's own judgment. The book is a sensitive and detailed survey of a subject which has been so long neglected and claims that throughout the history of the Jewish people, the Jews have been a "people of the promise", and the divine promises of God are still valid for the Jewish people.

acceptance of Jesus as Messiah. More unexpected is a puzzled comparison of the "zionism" of the Jews with the comparable "zionism" of the Palestine Arabs.

One of M. Lovsky's sub-headings is "L'histoire n'a pas à transporter le rôle de la Théologie". The basic weakness of his whole case lies in the equal truth of the converse: "La Théologie ne doit pas usurper le rôle de l'histoire". The outstanding example is the long chapter devoted to "the mystery of Israel". Its basis is Romans xi, 25, where Paul speaks of the "mystery" as being "a hardening in part [of] Israel until the fullness of the Gentiles be come in". In all the varied expectations of the Messiah at the time none suggested that he

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## Biblical onomastics

JOAN COMAY:  
Who's Who in the Old Testament  
448pp.

RONALD BROWNRIGG:  
Who's Who in the New Testament  
448pp.

Weldenfeld and Nicolson. £4.75 each.

Readers may already be familiar with H. H. Rowley's *Dictionary of Bible Personal Names* (reviewed in TLS, February 19, 1969) and G. Henton Davies and Mrs. A. B. Davies's *Who's Who in the Bible*, including the *Amraphel* (1970). Both of these are handy reference books, which list in alphabetical order every personal name mentioned in the Bible and distinguish between different individuals with the same name, but they give only the briefest possible information about each.

Joan Comay and Ronald Brownrigg's two volumes are on a much more elaborate scale. The general plan is the same, but the information is very much fuller, and the text is accompanied by a wealth of illustrative matter, ranging from photographs of artefacts of the third millennium BC to etchings from the Bible. The biblical text used is that of the American Revised Standard Version. But the English versions are not altogether ignored. For example, any one familiar with St. Luke's Christ-

story in the Authorized Version who looks up Cyprianus will find "Cyprianus" as Quirinius", and similarly "Diana" has a cross-reference to "Artemis". "Mercury" to "Hermes", and "Jupiter" to "Zeus".

A work of this kind inevitably raises questions about which names should be included and which should not. There is a clear case for including, as well as personal names, such personal titles as Pharaoh or Casca. There is also a case for the names of places, deities, such as Molech of Zeus. But what of Abaddon (the Hebrew name for the angel of the abyss in Revelation ix, 11, yet in the Old Testament indubitably a place-name), or Escorbas (Jewish seal not mentioned in the Bible at all)? In such instances the authors have erred, if they have erred, in being over-inclusive. On the other hand, the dust-cover to the Old Testament volume makes the dangerous claim, "There are some 3,000 entries... not one person mentioned in the Old Testament is omitted". The absence of the name of "the great and noble Onophris" (= Ashurbanipal, mentioned in Ezra iv, 10, would seem to be the exception that proves the rule.

The outstanding feature of both volumes is the profusion and variety of the illustrations. There are whole-page colour plates of scenes and persons, selected from medieval manuscripts, stained-glass windows, the great painters, and a number of other sources, including some first-

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